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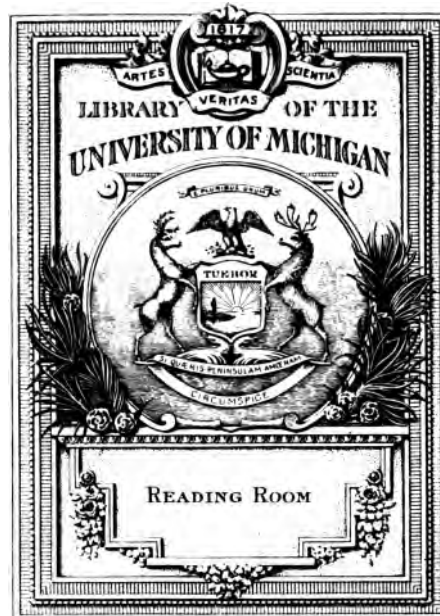
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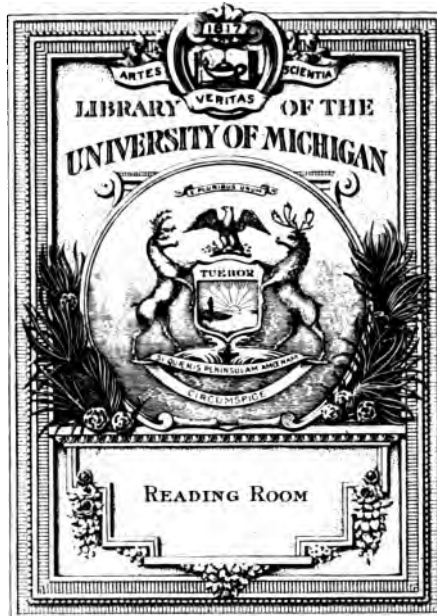
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EDWD H. RENTON.

Heraldry in England.

.....

The History & Science of Heraldry

CONCISELY EXPLAINED,

TOGETHER WITH

A GLOSSARY OF TERMS.

*The whole Illustrated with numerous
Examples.*

By EDW. H. RENTON.



LONDON:

WYMAN & SONS, 74-76, GREAT QUEEN STREET,
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1887.

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PREFACE.



ENQUIRIES have been occasionally addressed to me on various matters connected with Heraldry, sometimes indicating considerable ignorance of the subject on the part of the questioner.

Not only have such enquiries been made by those who might be expected to treat the matter with comparative indifference, but also by draughtsmen, designers, artists, and others to whom a knowledge of Heraldry is certainly desirable, if not indispensable.

Being aware that some of the admirable and complete works already written upon the subject are of too diffuse a character to favourably impress the student at the *outset*, I am induced to offer the following pages for the perusal of those whom they may concern.

By compressing a considerable amount of information into the smallest possible space, and avoiding

the use of bewildering technical terms, I have endeavoured to excite an interest in the subject, and also to indicate in a concise and, I trust, intelligible form many facts worthy of further consideration.

To assist in attaining this result, I have introduced a carefully-selected series of Examples, which will be found of great service to the student ; and, in order to render this work as useful as possible, I have added an Index, and also a Glossary of General Terms used in describing attitude, colour, and other details connected with heraldic bearings, charges, &c.

As a practical seal-engraver of many years' experience, I have taken considerable interest in Heraldry, both scientific and artistic, and am anxious to assist others who may desire to cultivate the study of such a desirable, refined, and agreeable subject.

EDWARD H. RENTON.

44, SOUTH HILL PARK, HAMPSTEAD,

October, 1887.



Heraldry in England.

IN order to appreciate the due value of Heraldry in England, it is necessary to commence with the consideration of its probable origin, and actual usefulness, in affording a means of rewarding and gratifying the ambitious in their natural desire for personal distinction and consequent advancement.

Although antiquaries differ considerably on the subject, we may safely assume that the science has *not* been the outcome of any one kingdom or definite period, but has been gradually evolved, and eventually perfected, by the course of events and force of circumstances.

The ancient Greeks and the Romans undoubtedly possessed a kind of Heraldry, possibly copied by them from the Egyptians, but this vexed question is one that is open to almost interminable argument. We

may safely assume, however, that in the mind of mankind there has always existed a desire to be known and recognised, not only by name, but also by the aid of some distinctive symbol or device. To this fact we may assign one reason for the establishment and development of that science which we now term Heraldry.

To the Norman Conquest this country unquestionably owes its first acquaintance with the actual science, but in a comparatively uncouth form, greatly lacking the admirable precision which it subsequently attained. Although all civilised nations adopted a nearly assimilated code of Heraldry, that which England possesses preserves most unmistakable evidence of the source of its origin, from the fact that nearly all the important terms used in connection with the subject are still retained in the original Norman French, which remains to the present moment the foundation of Heraldic expression and chief medium of description.

During the Crusades, and under the feudal system, Heraldry became of recognised importance ; but, probably, one of the chief causes conducive to the advancement of the science was the encouragement given by successive monarchs to the institution of jousts and

tournaments, which, emanating from the Germans,* was subsequently copied by the French, and by them introduced into England.

This institution fulfilled an important purpose in encouraging the dexterous use of arms, the wearing of armour, and the knowledge of skilful horsemanship. Such trials of strength, skill, and endurance would doubtless have become mere exhibitions of brutality had they not been properly supervised and ceremoniously conducted by the heralds, who, being specially appointed for the purpose, were responsible for the arrangement and due observance of details in accordance with the rules of chivalry and honour.

Armour becoming enriched, and, moreover, forming a complete covering to the wearer (who, consequently, became thoroughly disguised), the necessity arose that some means should be adopted for the purpose of rendering identification both easy and certain, not only in the tournament, but also on the field of battle. To this fact we doubtless owe the fashion of emblazoning that portion of the armour called the SHIELD, and also the further development of the distinctive ornament worn upon the helmet, and called the CREST.

* In Germany no man was allowed to emblazon arms who had not served in two tournaments.

One of the earliest items of authentic information we derive upon this branch of the subject is obtained from the seal of King Richard I., on which the equestrian figure of that monarch is shown wearing a helmet surmounted with the crest, and bearing on his arm a shield charged with the three lions *passant*, to the present day so well known as the arms of England.*

As comparative refinement advanced, and the rules of Heraldry acknowledged, the Heralds became officers of considerable importance, and performed, among other duties, the supervision of state ceremonies, arrangement of pageants, conveyance of challenges, record of details of trials by combat, the precise organisation of jousts and tournaments, and the identification and classification of the dead on the battle-field.

Eventually Heraldry became valuable as an accessory in the government of the kingdom, by

* The eminent authority, the late J. R. Planché, Esq., speaking of the emblazoned shield, says: "Persons of distinction, however, ornamented theirs very highly with gilding and various colours, and though *regular armorial bearings are not acknowledged earlier than the middle of the twelfth century*; fanciful devices and personal insignia were used by the Romans and the Gauls."—"History of British Costume," by J. R. Planché, *Somerset Herald*. (Chap. III.)

being instrumental in perpetuating and substantiating claims to land, titles, or property obtained by right of conquest, grant, or lineal descent.

Some means for the efficient exercise of this branch of the administration was, consequently, necessary; and, although but little is known concerning the subject earlier than the reign of Henry I., it is tolerably certain that four heralds were appointed by Edward III., and these were increased in number by his successor, Richard II. By Henry V. was created the office of Garter King-at-Arms, the Heralds being formed into a society, acting under his command, subsequently incorporated by charter, firstly by Richard III., and finally by Edward VI.* Thenceforth the

* Thus established they consisted of thirteen members, as follows:—Three Kings-at-Arms, six Heralds, and four Pursuivants, and in this form they nearly remain to the present time, the Duke of Norfolk presiding over them as Hereditary Earl Marshal of England, by right of patent conferred to the Howards by Charles II., 1672. The College now possesses a splendid library, consisting chiefly of pedigrees, genealogies, and records, comprising a portion of the Arundel MSS., the acquisition of the latter being chronicled by Evelyn as follows:—"I was called to London to wait upon D. of Norfolk, who having, at my sole request, bestow'd the "Arundelian Library on the Royal Society, sent me to take charge "of the bookes and remove them, onely stipulating that I would "suffer the Heralds' chief officer, Sir William Dugdale, to have "such of them as concerned Heraldry and the Marshall's Office,

bearing of armorial cognisances became subject to rules and proper restrictions, and the science of Heraldry was fully adopted as one of recognised importance.

To the provincial Kings-at-Arms, assisted by the Heralds, was entrusted the office of correcting all false blazonry, and during the reign of Henry VIII. they were empowered by Royal Commission to visit certain districts for the purpose of correcting or defacing false

“bookes of armorie and genealogies, the Duke being Earl Marshall
“of England. I procured for our Society, besides printed bookes,
“neere 100 MSS., some in Greeke, of greate concernment. The
“printed bookes being of the oldest impressions are not the less
“valuable. I esteem them almost equal to MSS. ; amongst them
“are most of the Fathers, printed at Basil before the Jesuits abused
“them with their expurgatory indexes ; there is a noble MS. of
“Vitruvius. Many of these bookes had been presented by Popes,
“Cardinals, and greate persons, to the Earls of Arundel and
“Dukes of Norfolk ; and the late magnificent Earle of Arundel
“bought a noble library in Germanie which is in this collection. I
“should not, for the honour I bear the family, have persuaded the
“Duke to part with these, had I not seene how negligent he was
“of them, suffering the priests and every body to carry away and
“dispose of what they pleas’d, so that abundance of rare things are
“irrecoverably gone.

“Having taken order here, I went to the Royal Society to give
“them an account of what I had procur’d, that they might call a
“Council and appoint a day to waite on the Duke to thank him for
“his munificent gift.”—Evelyn’s “Diary” (Aug. 29th, 1678).

armorial bearings and approving those which could be verified wherever or in whatsoever manner displayed.

These VISITATIONS of the Heralds were supported by stringent rules and regulations concerning those who adopted or displayed armorial cognisances to which they were not justly entitled, and also all artificers, sculptors, glaziers, engravers, goldsmiths, &c., who should make or set forth any Heraldic devices which had not borne the scrutiny and received the sanction of the provincial King-at-Arms or his deputy.*

But Heraldry not only formed a convenient mode of bestowing eagerly-sought rewards for meritorious services, but occasionally a terribly severe means of chastising those who failed to uphold the honour and dignity of distinctions already conferred. Take, for instance, the following :—

“ Andrew de Harcla, a knight, and Earl of Carlisle, was in this sort degraded. He, being apprehended, was by the King’s commandment brought before Sir

* The visitations, having served in their time a most useful purpose, were for many reasons finally abandoned in 2 James II. (1686). Under the last commission granted to Sir Henry St. George (Clarencieux), pedigrees were registered as late as 1704.

Antony Lucy (anno 1322), apparelled in all the robes of his estate as an earl and a knight, and so led unto the place of judgment. Being thither come, Sir Antony Lucy said to him these words, 'First, thou shalt lose the order of knighthood, by which thou hadst all thy honour; and further, all worship upon thy body be brought to nought.' Those words being pronounced, Sir Antony Lucy commanded a knave to hew the knight's spurs from his heels, and after caused his sword to be broken over his head. That done, he was despoiled of his furred tabard, of his hood, of his furred coats, and of his girdle. Then Sir Antony said to him these words, 'Andrew, now thou art no knight, but a knave, and for thy treason the king doth will thou shalt be hanged.' " *

Again, in 1621, Sir Francis Michel, being convicted of heinous offences and misdemeanours, the knights' marshals' men cut off the offender's spurs and flung them away, broke his sword over his head, at the same time proclaiming him "an infamous arrant knave." In these and other instances we are able to trace the importance of Heraldry as a power in recognising and rewarding the claims of merit and administering

* Segar, "Honour, Militarie and Civil."

punishment to those who transgressed the laws of chivalry.

Eventually armour, as an actual protection in battle, was doomed to gradual extinction. The invention of gunpowder and the successive improvements in the construction of fire-arms (the range and precision of the latter becoming extended, and the destructive power of the bullet rendered more certain), armour became rather an incumbrance than a protection, and its uselessness being ultimately acknowledged, it gradually disappeared, except such portions as could be conveniently retained as ornamental accessories to military and official costume.

Meanwhile Heraldry had attained scientific and artistic importance, not only as a means of perpetuating the records of individual distinction, but had also become adopted and recognised as a necessary and popular adjunct to mediæval architecture. Consequently, no cathedral, castle, abbey, or public building of any importance could be deemed complete unless profusely adorned with heraldic ornament. Thus a marvellous number of beautiful examples of the art exist, not only in sculpture, brasses, wood-carvings, coloured tiles, frescoes, and stained glass, serving as decorative accessories to walls, floors, roofs, furniture,

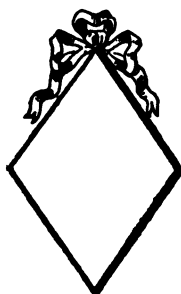
tombs, and windows, but also in enamels, illuminated manuscripts, intricate works in various metals, heraldic seals, and elaborately-worked tapestries, banners, &c., forming collective evidence of active study and patient industry, and presenting to the antiquary and the archæologist a vast amount of trustworthy and valuable information.

Even the peculiar and sometimes grotesque drawing adopted by the mediæval artists is interesting on account of the thoroughly original and distinctive treatment accorded by them to heraldic design.* Shields used in actual warfare had recognised shapes and special uses; nevertheless, artists in nearly every age appear to have taken a delight—for the sake of ornament or fancy—in distorting and converting the form of the shield; thus some are represented with scrolls or foliage around the outer edges, while others become oval, almond-shaped, and, in fact, when used as mural tablets, frequently lose the semblance of a shield altogether. But (excepting the LOZENGE, which

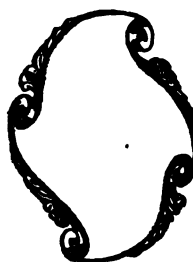
* Mr. Ruskin, in a letter to myself upon this subject, remarks: "Heraldic sculpture is simply mediæval sculpture of high and extremely beautiful style—a Greek chimera or Gorgon is a caricature, and a vulgar one, but a thirteenth or fourteenth century shield is always noble."

is specially reserved as an *invariable* indication that the bearer is either a spinster or a widow, *see Examples 1 and 2*) the form of the shield is of slight consequence, provided the heraldic charges borne upon the *surface** have not deviated from their original truthfulness.

THE LOZENGE.



1. Plain.

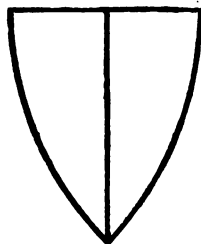


2. Scrolled or Ornamented.

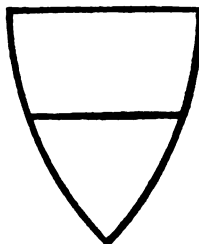
It is obvious that one of the first considerations of the Heralds was the division and subdivision of the Shield, which they accomplished by means of lines drawn in various directions, each line, according to its form or position, having a special name and meaning,

* Always in Heraldry termed the *field*.

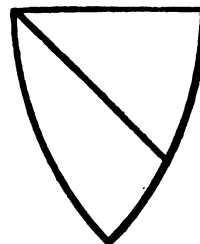
—thus, "*party per pale*," "*per fess*," "*per bend*," "*per chevron*," and others (see *Examples 3 to 8*), many of these lines taking their direction and deriving their distinctive names from being drawn as a centre line following the form of the so-called ORDINARIES (or simple charges), the principal of which are shown on opposite page. (*Examples 9 to 14.*)



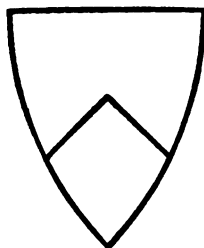
3. Party per pale.



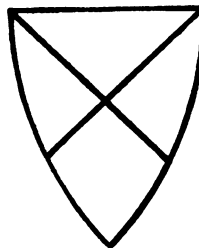
4. Per fess.



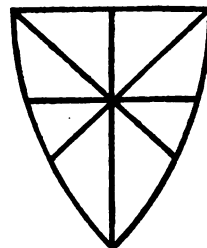
5. Per bend.



6. Per chevron.

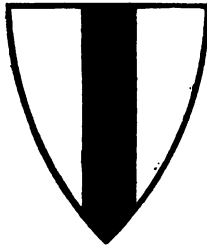


7. Per saltier.

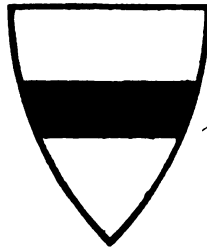


8. Gyronné (of eight).

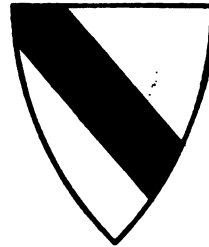
HONOURABLE ORDINARIES.



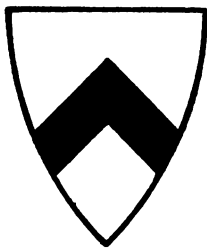
9. The pale.



10. The fess.



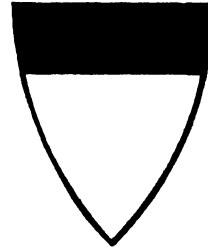
11. The bend.



12. The chevron.



13. The saltier.



14. The chief.

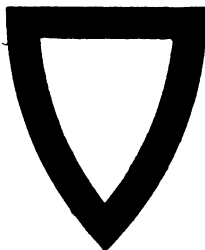
Each of the above honourable ordinaries have their *diminutives*, termed subordinate ordinaries.* In many instances these are merely repetitions of the ordinaries, but in a smaller or narrower form; in some cases, however, they vary entirely from them, as will be seen by Examples 15 to 20.

* For all Examples not given here refer to Glossary.

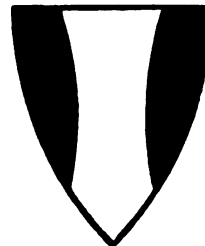
SUBORDINATE ORDINARIES.



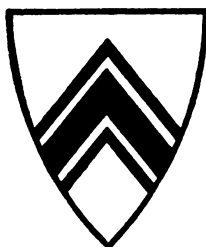
15. The pile.



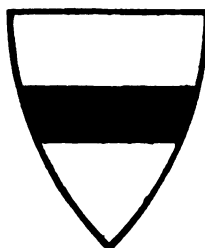
16. The bordure.



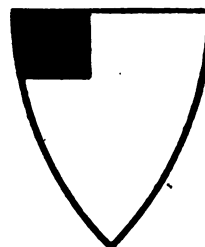
17. Flanches.



18. The couple close.



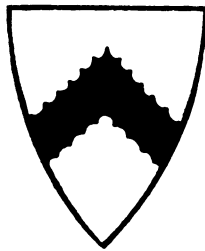
19. The fret.



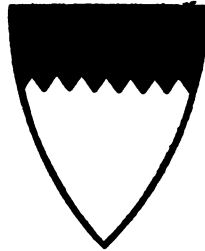
20. The canton.

Whenever the lines are not even or level at the edges, each variation bears a distinctive name, these terms being not only applicable to the division lines, but also to the ordinaries themselves; thus a chevron "*engrailed*," chief "*indented*," fess "*wavy*," and

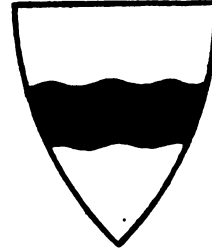
several other varieties depicted in Examples 21 to 35.



21. The chevron engrailed.



22. Chief indented.



23. Fess wavy.



24.



30



25



31



26



32



27



33



28



34



29



35

- 24. Invected.
- 25. Dancetté.
- 26. Dove-tailed.
- 27. Embattled.

- 28. Escartelé.
- 29. Urdée.
- 30. Nebulé.
- 31. Potence.

- 32. Rayonné.
- 33. Bevelled.
- 34. Angled.
- 35. Ragulé.

In addition to the division lines and ordinaries, the Heralds adopted nearly every object, animate, inanimate, and imaginary, that could be made available to their purpose. Birds, beasts, fishes, trees, leaves, flowers, insects, and crosses* ; peculiar monsters, such as the dragon, wyvern, griffin, and many others, and even portions of these objects, the paw, the wing, the head, &c., were utilised, not only as charges or bearings placed upon the SHIELD, but also worn upon the helmet to form the CREST.

Thus Heraldry embraced a sufficient supply of material which, by judicious variation, could be made to form an almost unlimited number of distinctive badges. Although any object, no matter how strange or peculiar, appears to have been available for heraldic purposes, nevertheless the place and attitude of each was accurately described, generally by one word ; and so exact and precise the rules of Heraldry became, that in a short sentence could be conveyed the detailed particulars of a fully-emblazoned shield of arms.

COLOUR also plays a very important part in armorial designs, not merely added for the sake of effect, but thoroughly governed by rule and observance. Red,

* Of which device alone upwards of TWO HUNDRED varieties exist, and are used in Heraldry.

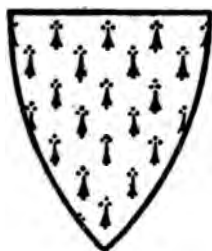
blue, green, purple, and black (known respectively as Gules, Azure, Vert, Purpure, and Sable) forming with the precious metals—gold and silver (Or and Argent)—the *principal* agents in this direction, and of which further mention will be made in the following pages.

FURS are also used, of which *ermine* is the most frequently utilised for heraldic purposes. It is intended to represent the skins of the small white animals of the stoat tribe, sewn together, the black tips of the tails being fastened at equal distances from one another upon the fur, and, when emblazoned upon the shield, is depicted with the spots or tails hanging downwards.* (*See Example No. 36.*)

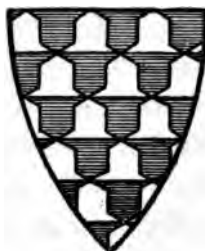
The fur next in importance is termed *vair*, or *vaire*, and is always coloured argent and azure, unless otherwise described, and, at first glance, seeming totally unlike a fur, but rather having the appearance of small escutcheons or shields placed side by side, but is now generally believed to have been formed from skins of a small animal called the *varus*, the heads, tails, and feet being cut away, leaving the skins somewhat of the shape indicated, and sewn

* It is also varied occasionally as follows:—Ermines, black with white spots; erminois, gold with black spots; pean, black with gold spots.

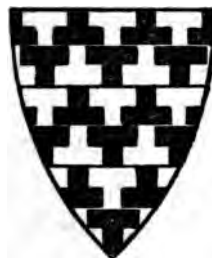
together to form the lining of a garment, the skins being placed alternately, one showing the inside, the next the fur, the inside being white, the outside grey ; which latter, being a colour not recognised in Heraldry, blue was adopted, as being the nearest approach to the natural tint.* (*Example 37.*)



36. Ermine.



37. Vair, or vair.

38. Potent-counter
potent.

One other fur, termed *potent-counter potent*, has given rise to considerable speculation concerning its origin. It is but seldom used in English Heraldry. (*Example 38.*)

* Guillim, in his "Display of Heraldry," remarks :—" If you observe the proportion of this *vair*, you shall easily discern the very shape of the *case* or *skinne* of *little beasts* in them ; for so did ancient governors and princes of the world line their pompous *roabes* with *fur*re of divers colours, sowing one *skinne* to another, after the plainest fashion."

While preserving strict rules concerning the relations between tinctures, furs, and metals, nevertheless heraldic treatment allows considerable latitude in respect to colour applied for the sake of effect and distinction ; consequently, to animals and other objects utilised in forming armorial cognisances, it frequently occurs that fanciful tints are accorded, totally at variance with the natural colour, such as a lion *gules*, a stag *or*, an eagle *vert*, &c. &c. It is therefore necessary that, in describing a shield of arms, extreme care should be devoted to details respecting colour.

It should be borne in mind, however, that the natural tint is frequently observed, and is indicated by the term "proper." Thus, *a stag trippant ppr.* would indicate that the animal should be shown tripping or walking, and of the natural colour.

But there exists a class of bearings and charges which *denote their own colour* without further description, and from which no variation can correctly occur ; and of these, the circular objects, collectively termed *ROUNDLES*, demand attention, being frequently met with in English blazonry. Firstly, the "Bezant," a gold coin, is always represented as a flat disc *or* ; secondly, the "Plate," an object of similar form, but

arg^t. Other roundles are depicted of *colour*, and, instead of being flat, are shown semi-globular, and named as follows—the Torteau or Guze (*gules*), the Hurt (*azure*), the Pomme (*vert*), the Golpe (*purpure*), the Pellet or Ogress (*sable*), the Orange (*tenné*), and the Fountain (*barry-wavy of six, arg^t and az.*). (*Example 39.*)

Other objects arbitrarily conveying their own colour or metal, but nevertheless preserving *one* form, are



39. The fountain.



40. The gutté, or drop.

GUTTES or drops (*see Example 40*). Gutté implies sprinkled with liquid drops, varying in colour, as follows :—

| | | |
|--|---|---|
| <i>Gutté d'huile</i> | } | represent drops of oil, of <i>vert</i> or green colour. |
| <i>Gutté d'olive</i> | | |
| <i>Gutté de larmes</i> | } | painted to represent water or tears. |
| <i>Gutté de l'eau</i> | | |
| <i>Gutté d'or</i> , drops of gold. | | |
| <i>Gutté de poix</i> , sprinkled with pitch, and painted black or <i>sable</i> . | | |

Gutté de sang, sprinkled with blood, and painted red. *Gutté reversed* is placing the drops contrary to their natural position.

While treating of metals, colours, and furs, the ancient and useful method of COUNTER-CHANGING demands a few words of explanation. Possibly this may be more readily accomplished by giving one admirably



41. Arms of Chaucer.

simple example—viz., the arms of Chaucer, which Guillim thus describes * :—"He beareth, *parted per*

* The following interesting entry and footnote will be found in the Diary of Samuel Pepys, September 6, 1667 :—

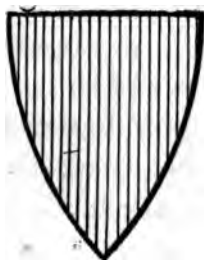
"To Westminster, and then into the Hall, and there bought 'Guillim's Heraldry.'"¹

¹ The real author of this esteemed book was John Barkham, who, being a grave divine, gave the manuscript to John Guillim, in whose name it was published. It first appeared in 1610, and has often been reprinted with additions. Scott well represents the use made of it in many families, when he says old Sir Hildebrand Osbaldiston took up Guillim for Sunday reading."

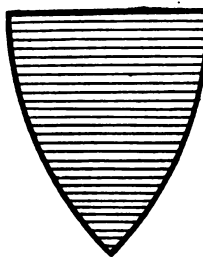
pale argent and gules, a bend counter-changed. This coate pertaineth to the famous and learned *poet, Geoffrey Chaucer, Esquire.*" By this plain example it is easily perceived that the term counter-changing briefly directs that the metal shall receive the colour, and the colour bear the metal, alternately. (*See Example 41.*)

Before leaving the subject of heraldic colouring, it would be well to observe the ingenious method (termed *tricking*) by which colours, metals, and furs are indicated where no actual colour is used for the purpose; and, although a comparatively modern idea, dating from about the commencement of the seventeenth century, it has become universally adopted, not only in plain drawings and engravings, and the coinage of the realm, but also in many other directions. This result is attained by an arrangement of lines and dots, which indicate the different tints, metals, or furs, and also enrich the effect of other details placed in immediate juxtaposition. A reference to the following examples will render this portion of the subject perfectly intelligible.* (*Examples 42 to 48*).

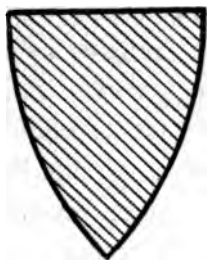
* One colour, termed *Tenné* or *Tawny* (orange) is seldom used, but in *tricking* is denoted by the lines of *vert* and *gules* combined.



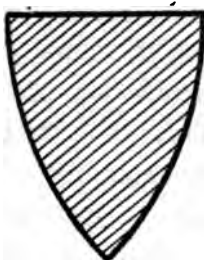
42. Gules, red.



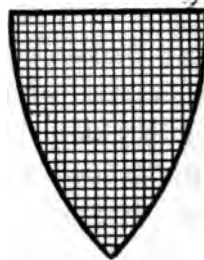
43. Azure, blue.



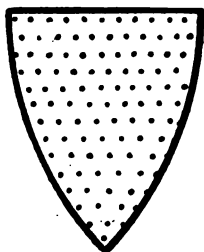
44. Vert, green.



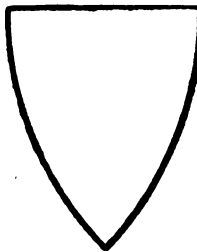
45. Purpure, purple.



46. Sable, black.

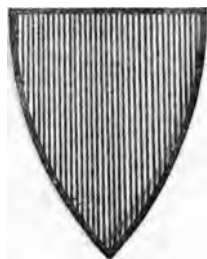


47. Or, gold.



48. Argent, silver.

In describing or drawing a shield of arms, it is necessary to bear in mind that the shield is supposed to be held in position by the owner as it would be in actual use, consequently that which is assigned to the dexter (or *right*) is really to the *left* of the beholder; and it is necessary to remember that in the use of colours, metals, or furs, no colours should be placed one upon the other without an intervening metal, and by the same rule the metals are always separated by the interposition of a colour. It is also an invariable rule to commence from the FIELD or surface, by naming the dominant colour or metal before mentioning the bearings with which it is charged. This can be easily understood by the following plain examples (the arms of the Earl of Meath):—*Gules* on a bend *or*, three martlets *sable*. (*Examples 49, 50, and 51.*)



49. Gules.

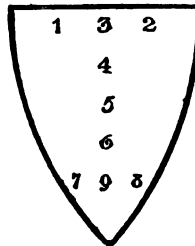


50. Gules on a bend or.



51. Gules on a bend or ; three martlets sable.

In order to simplify reference to any portion of the shield, the following nine *points* are of acknowledged assistance (*see Example 52*)—1, dexter chief ; 2, sinister



52.

chief ; 3, middle chief ; 4, honour point ; 5, fess point ; 6, nombril point ; 7, dexter base ; 8, sinister base ; 9, middle base.

An important consideration in Heraldry is the means of indication and recognition of the different *grades* and *degrees* of those entitled to the use of armorial bearings.

One method by which this is accomplished is by the position and shape of the helmet; the Royal helmet being of *gold*, richly ornamented, and having the visor raised, showing the interior lined with crimson, and the opening protected by six vertical bars. This helmet is always placed *full-faced*. The helmet borne by nobility is somewhat similar, but placed *three-quarter-face*; and that assigned to Baronets and Knights is shown full front, but *without* bars, and of *steel*, ornamented with gold, the visor raised, and the helmet lined with crimson. The Esquire's helmet is also of *steel*, with gold ornaments, but placed in *profile*, the visor closed.

In addition to this means of indicating degree, the crowns and coronets appertaining to royalty and nobility afford most distinctive and unmistakable tokens of the different grades. Commencing with the well-known royal crown of England, and passing from royalty to the different ranks of nobility—the Duke, the Marquis, the Earl, the Viscount, and the

Baron* (*see Examples 53 to 62*), with the latter the right to the use of a coronet ends,—we next arrive at the grade of the Baronet, which concludes the list of those empowered to bear *hereditary* titles, and is indicated for Baronets of the United Kingdom by that honourable badge, the red hand of Ulster (*Example 63*). The lower grades, the Knight and Esquire, are indicated merely by the helmet. The foregoing, together with the distinctive MITRES appertaining to the higher dignitaries of the Church, and the CHAPEAU, or cap of dignity (*Example 64*), form the chief portion of the head-gear used in English Heraldry.

Other coronets, in addition to the foregoing, are frequently met with, chiefly, however, in connexion with crests, which are often described as issuing from a coronet. These coronets are also placed upon the heads of animals or birds, and often around their necks in the manner of a collar (*Examples 65 to 69*).

* Coronets are frequently drawn showing the velvet cap issuing from above, and ermine below, the rim; but this practice has been *somewhat* abandoned, the caps and ermine being similar in each coronet, and therefore of no aid in indicating difference of degree.



53.



55.



56.



57.



58.



59.



60.



61.

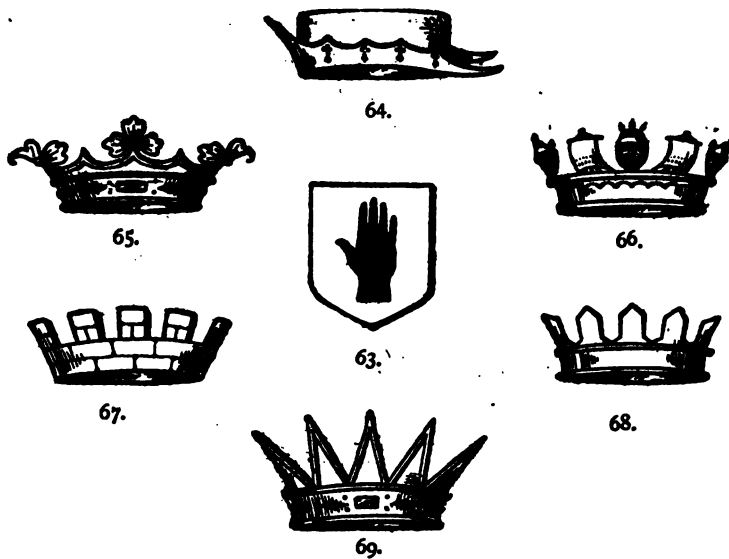


62.



54.

- | | | |
|--------------------------------|------------------------------|---------------|
| 55. Royal Duke. | 53. Royal or Imperial Crown. | 56. Princess. |
| 57. Nephew of the Blood Royal. | | 58. Duke. |
| 59. Marquis. | | 60. Earl. |
| 61. Baron. | 54. Prince of Wales. | 62. Viscount. |



64. Chapeau, or Cap of Dignity.

65. Ducal Coronet.

66. Naval Coronet.

67. Mural Coronet.

63. Baronet's Badge.

68. Vallerie

69. Eastern Coronet.

In connection with this portion of the subject, it would be well to consider the crest WREATH, by some erroneously termed the *bar*. This wreath was composed of two twisted and entwined bands of silk, representing the principal metal and colour contained in the shield of arms of the owner, and was placed on the helmet around the base of the crest, and as ordinarily depicted (one side only being seen) consists of six twists, three of colour and three of metal alternately, commencing with the metal and ending with the colour. (*See Examples 87 and 88.*)*

Ornamental accessories have been at all times freely adopted by Heraldic artists, and should not be hastily condemned, excepting where they confuse or encroach upon the correctness of the main subject. Take, for instance, the LAMBREQUIN, which was originally a piece of drapery depending from the crown of the helmet, and intended not only for ornamental purposes, but also of actual use in preserving the helmet from the effects of the atmosphere, and consequent dulness or rust.

* Note that when a crest issues from a coronet or is placed upon a cap of dignity, the wreath is omitted.

Being placed on the most assailable portion of the armour, it frequently became torn or cut, and the consequent jagged appearance of the edges was prized by the wearer, as affording evident proof of active service. But, although the lambrequin is at the present time technically unimportant, possessing no *distinctive* significance (and can be retained or omitted at pleasure), possibly no portion of heraldic ornament has been so intricately elaborated or successfully adopted for artistic effect. (*See Examples 87 and 88.*)

Another interesting and popular adjunct in connection with Heraldry is the MOTTO. Royal insignia, orders of knighthood, badges of distinction, and many corporate institutions have adopted some special inscription or motto which is admittedly unchangeable, but, although mottoes are generally supposed to form a portion of ordinary and hereditary armorial bearings, the rules of Heraldry do not forbid the changing or substitution of a motto at the will of the owner. Neither are there any arbitrary regulations concerning the language in which they may be expressed, Latin, French, or English being, however, the chief mediums adopted for the purpose. The motto is at the present time generally displayed upon a flowing ribbon placed

above the crest, or below the shield, but can be correctly introduced into any portion of the *surroundings* of the design ; but on no account should it be permitted to hide or take precedence of the armorial bearings. (*See Examples 86, 87, and 88.*)

Possibly the handsomest portions of heraldic designs are the SUPPORTERS. This term is applied to the figures placed on either side of the shield, generally in the attitude of leaning upon or supporting it. Considerable difference of opinion has existed among Heralds and other authorities concerning the origin of these devices, some maintaining that they arose from the ancient custom of the knights engaged in the tournament clothing their pages and armour-bearers in fanciful costumes and sometimes in the skins of wild beasts, and thus founding a precedent for those ornamental accessories. Others assert that supporters were originally the outcome of the caprice of engravers and designers, who frequently dealing with a given heraldic subject which seldom covered the available surface, filled in the unoccupied portion with scrolls, leaves, animals, or other fanciful devices. Whatever their origin may have been, supporters have become a recognised portion of the heraldic insignia borne by peers of the realm, Knights of the Bath, proxies of

the Blood Royal, nobility, and in many instances by corporate assemblies. Supporters, although undoubtedly handsome accessories, are not of primary heraldic importance. Take, for instance, the most familiar supporters that can probably be selected, viz., the well-known lion and the unicorn of the royal arms of England, or again, the two dragons which support the arms of the City of London. In either case the entire omission of the supporters is of slight consequence, as may be inferred from the fact of the absence of the royal supporters on the current coin of the realm, and also in many of the royal seals.

The foregoing remarks will possibly have indicated that, while considerable artistic licence may be permitted in connection with some of the accessories, nevertheless the emblazoned shield and the crest are most important portions of heraldic composition. The form and attitude of the crest and details concerning the bearings on the shield are, consequently, always described and depicted with the utmost care and precision, in order to ensure absolute correctness.

The principal aim of Heraldry, in connection with the "pride of ancestry," consists in perpetuating the

record of lineage, or direct line of descent; consequently, intermarriage and other causes necessitate the display of the arms of several families upon one shield. This is termed, according to circumstances, MARSHALLING, IMPALING, or QUARTERING.

In proceeding to briefly consider the method of marshalling and emblazoning an ordinary shield of arms appertaining to husband and wife, let it be supposed that A, a bachelor, bears for his arms *gules, a bend or* (see *Example 70*), and that B, a



70. Bachelor.



71. Spinster.

spinster, bears her paternal arms, *argent, a cross-crosslet fitchée gules, within a bordure azure*. (See *Example 71*.) After the marriage, the two

arms are *impaled* on one shield (*see Example 72*),* bearing in mind that the arms of the husband are



72. Husband and wife.



73. Widow.

always placed on the dexter side. If B become a widow, she retains the two arms in the same position, but again reverts to the lozenge.† (*See Example 73.*)

Should B, however, at the time of her marriage have been an heiress, instead of her shield of arms being impaled as just described, the husband would

* Observe in single arms, or quarterly, a bordure is shown complete, but when impaled it terminates at the division line.

† *See* remarks on Lozenge, p. 15. Note also that spinsters and widows are *not entitled to the crest*, and that a man marrying a widow effaces her former husband's arms.

bear it in an escutcheon of pretence (or inescutcheon) placed in the centre of his shield (*see Example 74*),



74. Heiress, married.



75. Children of heiress.

and the children of the marriage, at the death of their mother, would be entitled to perpetuate her coat of arms by *quartering* it with the paternal arms. (*See Example 75.*)

In this manner arises the practice of quartering shields of arms of families. Although widows display the deceased husband's arms upon the lozenge, nevertheless some difference of opinion has existed concerning the emblazonment of the shield of arms of a widower. In the event of his re-marrying, some authorities incline to the opinion that where the first wife has not been an heiress her armorial bearings should be effaced from

his shield, but this idea is not often adopted, the prevailing custom permitting the deceased wife's armorials to remain, and generally governed in the manner indicated by the following examples.

Let it be supposed that A having married a second wife C, he then divides the shield into three equal portions *palewise*, placing his own arms in the centre, and apportioning the dexter division of the shield to his late wife B, and the sinister to C (*or, three escallop shells sable*), neither wife an heiress. (See *Example 76.*)



76.

But should A on the second occasion have married an heiress, he would be entitled to bear her armorials in an escutcheon of pretence placed on his shield, in

Heraldry in England.

the centre of the dexter side of the impalement.
(See *Example 77.*)



77.

In the event of the deceased wife B having been an heiress, and the second wife C also an heiress, A would emblazon their armorials each upon a separate escutcheon of pretence placed side by side upon his own shield. (See *Example 78.*)



78.

Before, however, a woman can be actually con-

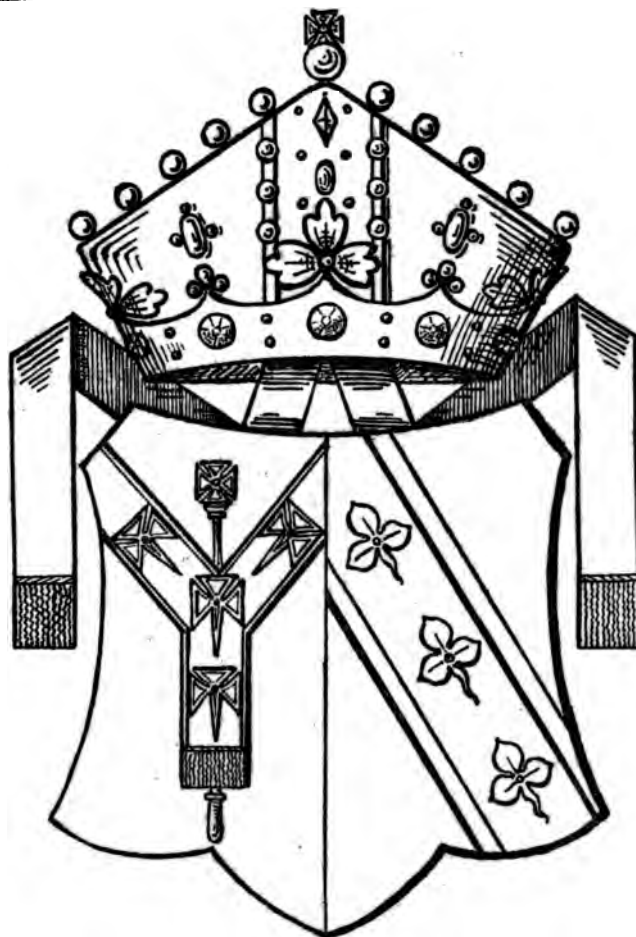
sidered an heiress, she must have no father, brother, or descendant of a brother, living ; the presumption being that, during the lifetime of the father, even should he become a widower, by re-marriage he renders the birth of a male infant possible, to the consequent extinction of the right of the daughter to be termed an heiress.

Another consideration in connexion with lineage is, that the woman cannot confer *rank* or *title* by marriage. For instance, suppose a peeress marries an esquire. Although she retains her title for life, *she cannot confer the dignity upon her husband* ; and if she have a son by a former marriage, the title at her death descends to him ; consequently, the arms of the husband and wife are displayed separately—his upon a shield, with his crest above, while the lady retains the lozenge, together with the supporters, *and the coronet is placed over her arms only.*

But this rule is reversed concerning the man. Thus, for example, if a peer of the realm marries a lady beneath his own rank, such marriage immediately raises the lady to the husband's position, and their armorial bearings are impaled on one shield, the lady sharing the title and adopting the use of the coronet by right of equality with the husband.

Even under these circumstances, however, the wife is not entitled to show, in connexion with her armorial bearings, either the collars or badges of the orders of knighthood, or decorations conferred upon the husband for distinguished services, such distinctions having been specially awarded to the *man only*; consequently, it frequently becomes necessary to make use of two shields placed side by side, the orders and badges being shown in connexion with the arms of the man on one shield, the arms of the wife being impaled with those of the husband on the other, but the *coronet* is placed *equally above the two shields*, in order to indicate that the *title* is shared by the husband and wife conjointly.

Archbishops and bishops retain the ancient custom prevailing before the Reformation, when the privilege of marriage was denied to them by the Romish Church, and continue to impale their *paternal coat only* with the arms of the *see*, giving precedence to the latter by placing their own armorial bearings on the *sinister* side of the shield (*see Example 79*). Consequently, when it is desired that the arms of the wife should be added, a second shield, impaled with arms of the husband and wife, is adopted for this purpose, the two shields being placed side by



79.

CANTERBURY.

Azure, an episcopal staff in pale argent, ensigned with a cross pattée or, surmounted by a pall of the second, edged and fringed of the third, charged with four crosses formée fitchée sable.

The above is an enlargement of the Signet of His Grace, the Archbishop of Canterbury.

BENSON.

Argent, three trefoils sable between two bendlets gules.

side, the one containing the arms of the see taking precedence.

Marks of distinction or filiation, termed CADENCY, are used in conjunction with marshalling, in order to indicate the *different branches* of families. Thus, the mark of distinction for the first son is the *label*, the second son the *crescent*, the third son a *mullet*, the

CADENCY.



80. First son.



81. Second son.



82. Third son.



83. Fourth son.



84. Fifth son.



85. Sixth son.

fourth son a *martlet*, the fifth son an *annulet*, the sixth son a *fleur-de-lis* (see *Examples* 80 to 85).* These marks are generally borne as nearly as possible to the "middle chief" point of the shield,

* Those who wish to gain a complete knowledge of *detail* concerning Cadency and Differencing would do well to carefully peruse "English Heraldry" (chaps. xii. and xiii.), by the late Chas. Boutell, M.A.

and should also be placed upon the crest where possible, and upon the shoulders of supporters. Being what may be termed accidental charges, and in order to avoid false Heraldry, they can be shown either in metal or colour, according to circumstances.

Another method of arranging the various armorial bearings belonging to a family without marshalling them on one shield was frequently adopted, especially on seals, and which might appropriately be termed GROUPING. This was accomplished by showing each arms on a separate shield, these being arranged in such a manner as to form, together with the accessories or surroundings, one perfect design. The annexed enlargement of the seal of "Isabelle de la Beche" (*Example 86*) illustrates the perfection which this style and arrangement had attained early in the fourteenth century.*

* This interesting seal was turned up from the earth in 1871 at Beche, near Aldworth, on the borders of Berkshire, and in the immediate vicinity of the site where stood the old mansion occupied (thirteenth century) by successive generations of the family De la Beche. At Aldworth, by the courtesy of the vicar (in whose possession the seal remains), the author was permitted to take a wax impression, from which the above illustration has been made. The seal is of solid silver, about one inch in height, and the face nearly seven-eighths of an inch in diameter, both seal and engraving being in a perfect state of preservation.



86.—Seal, Isabelle de la Beche.

This antique mode of heraldic treatment, of which many examples exist, demands attention not only on account of its distinctive style, but also from the fact that at the present time it is being somewhat re-adopted, notably on our coinage, and of which the reverse of the two-shilling piece affords evidence.

Although many other regulations exist, and are applicable to almost every combination of circumstances, the foregoing examples will serve to indicate the manner in which the exact rules of Heraldry are exercised in connexion with this portion of the subject.

An interesting consideration, and one requiring careful study, is the variation in *STYLE* according to different periods. For example, the two illustrations (*Examples Nos. 87 and 88*) show the arms, crest, helmet (of an esquire), lambrequin, and motto, treated in two opposite styles; and, although so different in appearance, they both deal with exactly the same subject, without the least sacrifice of truth and precision. It will be observed that, in the later style, a nearer approach is made towards actual truthfulness in form of the crest and bearings; but this result is attained at a considerable loss to the original quaintness of effect which is so



87.—Antique.



88.—Modern.

characteristic of the best period of heraldic treatment and design.

The Heralds of the present day, although no longer exercising what would formerly have been considered their most important functions, have, nevertheless, special facilities for rendering service in various directions, their excellent library of records, &c., being of extreme value and usefulness in tracing pedigrees and similar matters. They also possess the sole right, by royal authority, of granting armorial bearings to such as may be desirous of the distinction, and are able to "support the state and dignity of gentlemen."

GRANTS OF ARMS are somewhat peculiar documents, and to those who may be unacquainted with their contents the following will prove interesting:—

"TO ALL AND SINGULAR, to whom these presents shall come, John Anstis Esq^r. Garter Principal King of Arms, and Knox Ward Esq^r, Clarencieux King of Arms send Greeting :

"Whereas, Samuel Vanderplank of Tokenhouse Yard in the Parish of St. Margarets Lothbury in the City of London hath by letter requested the Right Hon^{ble} Talbot Earl of Sussex one of the Lords of His Majesties most Hon^{ble} Privy Council and Deputy

(with the Royal Approbation) to the most Noble Thomas Duke of Norfolk, Earl Marshal and Hereditary Marshal of England that such Arms and Crest may be granted and assigned to him as He and his Descendants may lawfully bear and use, And Whereas his Lordship being well satisfied of the Loyalty and Fidelity of the said Samuel Vanderplank to his Majesties Person and Government, and also of his sufficiency to support the State and Degree of a Gentleman hath by Warrant under his hand and Seal bearing date the fourth day of January last, Directed us to devise a Grant and Assign unto the said Samuel Vanderplank such Arms and Crest accordingly, Now know ye, That We the said Garter and Clarencieux in pursuance of the said Warrant of the said Earl of Sussex and by vertue of the letters Patent of our Offices to each of Us respectively Granted under the Great Seal of G^t. Britain Do by these Presents Grant and Assign to the said Samuel Vanderplank and His Lawfull Descendants the Arms and Crest hereafter mentioned viz PARTY PER FESS CRENELLE Argent and Gules on a CANTON VERT a GOLDEN FLEECE, For his Crest on a wreath of the Colours A DEMY TYGER PROPER holding between his fore paws a SHIELD ARGENT charged with an EAGLE DISPLAYED SABLE as

in the margin hereof is more plainly depicted, to be borne and used for ever hereafter by him the said Samuel Vanderplank and the Heirs and other Descendants of his body Lawfully begotten with their due and proper differences according to the Law and Practice of Arms without the Lett or Interruption of any Person or Persons whatsoever, IN WITNESS whereof, We the said Garter and Clarencieux have to these Presents subscribed our Names and affixed the Seals of our respective Offices this first day of August in the first year of the Reign of our Sovereigne Lord George the Second, by the Grace of God, of Great Britain, France and Ireland, Defender of the Faith &c. Anno Dⁱ 1727.

*"John Anstis, Garter
Principal King of Arms.*

*Knox Ward Clar^s
King of Arms."**

It should be borne in mind that Heraldry remains

* This grant many years since and under peculiar circumstances came into the possession of my father, the late Mr. J. Renton. It is engrossed upon a large skin of vellum, and the whole of the written portion is enclosed in a beautifully-designed and illuminated border. The document is additionally interesting from the fact that it bears the signature of John Anstis, one of the most industrious and celebrated of Heralds.

of importance in connexion with honours, dignities, titles of nobility, orders, and decorations, the awarding of which still forms one of the special and graceful prerogatives of the Crown; and the ceremonies attending these investitures continue to be conducted under the control of the Heralds, and are duly recorded and registered at the College of Arms.

Treating of the history and science of Heraldry,* more with the object of stimulating others to further research than to impress the student with a false idea of its magnitude, this little treatise will have sufficiently explained the rudiments, to enable those who desire a more detailed acquaintance with the subject to obtain, by the aid of such technical works as may be

* It is somewhat surprising, and also a matter for regret, that students, especially those in *upper-class schools*, are not encouraged to acquire a thorough knowledge of this interesting subject; nevertheless, the following plan of *self-instruction* will be found of great service:—Take, for instance, “Burke’s Peerage,” carefully read description of any armorials given therein, and make drawings according to the information conveyed, subsequently correcting by the aid of the illustrations. After pursuing this course for a time, reverse the order of procedure: study the illustrations, and endeavour to describe the armorial bearings and all other details, and afterwards correct by the aid of the printed description. By this means much knowledge may be gained, not only of the different bearings, but also of correct heraldic method and arrangement.

found requisite, a complete knowledge of many items of interest which have not come within the scope of these pages.

Undoubtedly, a wider, deeper, and more general appreciation of the laws and spirit of Heraldry would tend to preserve the science in its integrity, and also deter many of those in the present day who possess neither right nor title to ancestral honours, but nevertheless assume without authority the use of armorial bearings, not necessarily from a desire to deceive, but frequently through love of ostentation and lack of knowledge.

In conclusion, it must be admitted that Heraldry has left a lasting mark upon the nation by aiding in the preservation of the memories of royal, noble, and family distinction, forming an interesting connexion between the Past and the Present, and remaining of service to the Future, in perpetuating the record of many important events in the annals of the State largely contributing to the glorious history of the kingdom.

IN a work such as the foregoing, traversing so much ground and condensing the result into such limited space, it may possibly have happened that some slight omissions have occurred. The Author respectfully intimates that he will esteem it a favour if correspondents will kindly suggest to him what additions it might be desirable to make in order to render future editions of increased practical value.

The Author has endeavoured in the following Glossary to accurately describe the various objects appertaining to the subject, and where the description might possibly fail to convey a complete idea of form, &c., he has added illustrations as a further guide to the student.







Index and Glossary.

ABAISSÉ, abased, or placed below.

ABBREVIATIONS (in colour)—

Arg., Ar., silver

Az., blue.

Erm., ermine.

Gu., red.

Or, gold.

Pp^r., proper or natural
colours.

Sa., black.

ABATEMENT, a mark of dishonour.

ACCOLÉ, collared or gorged.

ACCOSTED (*see* COTISED).

ACCOUTRED, term applied to a war-horse when fully equipped
or habited.

ACCRUED, signifying a tree fully grown.

ACHIEVEMENTS, armorials fully emblazoned.

ACORN, the seed of the oak, sometimes borne as a charge ;
also shown growing upon the tree (*see* FRUCTED).

ADDORSED, back to back.

ADUMBRATED, shadowed.

AFFRONTÉ or AFFRONTED, facing the beholder.

AGGROUPEMENT or GROUPING, 47, 48 (*see* Example No. 86).

AIGLETTE, eaglet.

AIGUISE (*see* FITCHÉ).

AISLÉ, winged (of a colour or metal).

ALANT, a dog of the mastiff species with short ears.

ALLERION, an eagle displayed, shorn of the beak and claws.

ALTERNATE, alternated.

AMBULANT, walking.

ANCHORED, } term applied to a cross, having the extremities
ANCHORY, } open and curved backwards (*see* MOLINE).
ANCRÉE, }

ANGLED (*see* Example No. 34, p. 19).

ANNULET, a ring ; also used in Cadency as the mark of difference for fifth son (*see* Example No. 84, p. 46).

ANT, the emmet.



89.

ANTELOPE, an animal of the deer tribe (*see* Example No. 89) as depicted in modern heraldry.

ANTIC, antique (*see* Example No. 87).

APOUMÉE, a hand open, showing the palm.

APRES or APREE, a fabulous animal, shown as a bull with the tail like that of the bear.

ARGENT or AR., silver.

ARMED, grasping a weapon ; also a term used in describing the colour of the horns or tusks in animals, or in birds of prey the beak and claws.

- ARMED AT ALL POINTS, completely encased in armour.
 ARMOUR, forming a disguise, 7.
 — gradual decline of, as a protection, 13.
 ARMS, of England, when adopted, 8.
 — of Archbishop of Canterbury (*see* Example No. 79).
 — of Chaucer, 25.
 — manner of marshalling, 28, 38.
 — of Earl of Meath, 28, 29.
 — of peer marrying a commoner, 43.
 ARRACHÉ, erased, or torn from the body.
 ARRAYED, clothed or habited.
 ASPECTING, beasts or birds facing each other.
 ASPERSED (*see* SEMÉE).
 ASSIS, sitting full front.
 ASSURGENT, rising from the sea.
 ASTROID, a star having five straight points.
 ATTIRE, a term used in speaking of the antlers of the stag
 kind, thus : a buck trippant gules, *attired* or.



90.

- AVELLANE, a cross composed of four objects resembling
 filbert nuts (Example No. 90).
 AVERSANT, showing the back of a hand, the reverse of
 APOUMÉE.
 AUGMENTATION, a mark of honour granted for special
 services, and emblazoned on the shield.

AURÉ (*see* GUTTÉ D'OR, p. 24).

AYLET, a sea-swallow, or Cornish chough.

AZURE, blue, abbreviated Az. (*see* p. 27, No. 43).

BACHELOR, manner of emblazoning arms of (*see* p. 38).

BADGE, an heraldic device worn or displayed in addition to the shield, chiefly in connexion with the honourable orders of Knighthood (*see* also BARONET.S)

BADGER (*see* BROCK).

BANDED, encircled with a band.

BANNERET, a small square flag.

BAR, a diminutive of the fess.

BARBED, a term used in describing the point of an arrow or spear; also applied to the leaves of the heraldic rose and the beard of barley or wheat.



91.

BARNACLE or BREY, an instrument formerly used by farriers to curb restive horses (Example No. 91).

BARON (*see* p. 31).

BARONET'S BADGE (*see* p. 33).

BARONETS OF NOVA SCOTIA, Badge of, *A Saltier, thereon an inescutcheon of the arms of Scotland, with an imperial crown above the escutcheon.*

BARRULET, a diminutive of the bar.

BARRY, a term indicating that the shield is to be divided into a given number of equal spaces barwise.

BART or BART^T, abbreviations for Baronet.

BASE (*see* Example No. 52, p. 29).

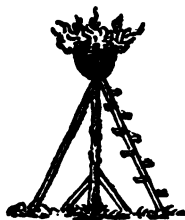
BASILISK as COCKATRICE, but with the extremity of the tail terminating with a dragon's head.

BASINET, a kind of helmet.

BATON or BASTON, a straight staff or truncheon.

BATTLED or EMBATTLED (*see* Example No. 27, p. 19).

BALDRICK or BAUDRICK, a sword-belt.



92.

BEACON or FIRE BEACON (as shown in heraldry) (Example No. 92).

BEAKED or BECQUÉ, terms generally used in describing the colour of a bird's beak, thus: an eagle's head sa., *beaked* or *becqué* or.

BEAR, the well-known four-footed animal; frequently used in English heraldry, and usually drawn tolerably true to its natural form.

BEARDED (*see* BARBED).

BEARINGS (in heraldry), the devices or charges which are borne upon a shield or coat of arms.

BELLED, term applied to a hawk or falcon having the bells upon its legs.

BEND, one of the honourable ordinaries (*see* Examples Nos. 50 and 70, pp. 28 and 38).

BENDLET (*see* ARMS, Benson, Example No. 79, p. 45).

BEAVER, the vizor of a helmet.

BEVEL or BEVELLED (*see* Example No. 33, p. 19).

BEZANT, a gold disc or coin (*see* p. 23).

BEZANTÉE or BEZANTY, strewn with bezants.

BILLET, an oblong object frequently met with in English heraldry, by some supposed to represent a brick, by others compared to a folded letter.

BILLETTY, strewn with billets (*see* SEMÉE).

BIRD-BOLT, an arrow having a blunted head.

BISHOP, manner of emblazoning arms of (*see* p. 44).

BLACK, sable (*see* Example No. 46, p. 27).

BLADES or BLADED, the leaves and stalk of grain.

BLAZONRY, the emblazoning or heraldic depicting of armorials.

BLEMISHED (*see* ABATEMENT).

BLOCK-BRUSH, a brush composed of twigs of myrtle.

BLUE, azure (*see* Example No. 43, p. 27).

BLUE MANTLE, title of one of the pursuivants of arms (*see* foot-note, p. 9).

BOAR, wild boar, or sanglier.

BOLT (*see* BIRD-BOLT).

BOLTING, term for hare or rabbit at full speed.

BORDER or BORDURE (*see* Example No. 71, p. 38), manner of impaling, 39.



93.

BOTTONE, BOTTONY, or TREFFLÉE, CROSS (Example No. 93).



94.

BOUCHIER KNOT (Example No. 94).



95.



96.

BOUGET or WATER-BOWGET, a vessel anciently used for the purpose of carrying water (Examples Nos. 95, 96).

BOWED or EMBOWED, the human arm is thus described when intended to be shown severed at the shoulder and bent backwards from the elbow.

BRACED, interlaced.

BRAND or FIRE-BRAND, in heraldry shown as a stake or ragged staff, burning at one extremity.

BREY (*see* BARNACLE, Example No. 91).

BRINDED, spotted.

BRISÉE, broken.

BRISTLED, applied in mentioning the mane of a boar, thus :
a boar passant gu., *bristled* or.

BROAD ARROW (*see* PHEON).

BROCK, an heraldic term for the common badger.

BUCKLER, a shield.



97.

BUGLE-HORN (as generally borne in heraldry, Example No. 97, sometimes without strings).

BURGONET, a kind of steel cap or headpiece.

CABOSSED or CABOSHED, an animal's head shown, full-faced, and devoid of any portion of the neck.

CADENCY (*see* p. 46).

CALTRAP (*see* GALTRAP).



98.

CALVARY CROSS (Example No. 98).

CANELLE (*see* INVECT, Example No. 24, p. 19).

CANNET, a duck devoid of beak and feet.

CANTERBURY, arms of Archbishop of (*see* Example No. 79, p. 45).

CANTING (*see* REBUS).

CANTON, one of the honourable ordinaries (*see* Example No. 20, p. 18).

CAP OF DIGNITY, } (*see* Example No.
CAP OF MAINTENANCE or CHAPEAU, } 64 and p. 31).

CAP, velvet, remarks on, 31.

CAPARISONED (*see* ACCOUTRED).



99.

CARBUNCLE or ESCARBUNCLE, supposed to represent the rays emitted by a precious stone of that name, but really a piece of ornamental metal-work intended to strengthen the shield, and subsequently adopted as a bearing (Example No. 99).

CASQUE, a helmet.

CAT-A-MOUNTAIN or WILD CAT, this animal in heraldry is always shown *guardant*.

CATERFOIL (*see* QUATREFOIL).



100.

CATHERINE WHEEL or ST. CATHERINE'S WHEEL, an instrument of torture (Example No. 100).

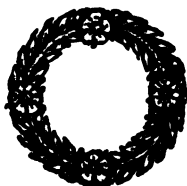
CAUL, the hood of a monk's gown.

CENTAUR, Sagittarius.

CHAINED (*see* COLLARED).

CHAMBER-PIECE, a short cannon or mortar.

CHAPEAU (*see* CAP OF DIGNITY or MAINTENANCE).



101.

CHAPLET, a wreath (Example No. 101).

CHARGED, bearing or marked with devices or charges.

CHARGES, the various devices with which a bearing may be marked, thus : an eagle displayed sa., *charged* on the breast with a crescent or.

CHARGES, or **BEARINGS**, denoting their own colour, 23.

CHECKY,
CHEQUE,
CHECQUERED, } term applied to any space or object covered with squares of alternate colour and metal.

CHEVELÉE, flowing, a term applied to hair.

CHERUB, in heraldry a child's head supported between wings.



102.

CHESS ROOK, sometimes found in armorials, and shown as in Example No. 102.

CHEVAL-TRAP (*see* **GALTRAP**, Example No. 112).

CHEVRON, one of the honourable ordinaries (*see* Example No. 12, p. 17).

CHEVRONEL, the diminutive of the chevron.

CHIEF, one of the honourable ordinaries (*see* Example No. 14, p. 17).

CHOUGH, a Cornish crow, having a black body, the beak and legs red.

CINQUEFOIL, five-leaved shamrock.

CLARENCEUX, title of one of the Kings-at-Arms.

CLARION or CLARICORDE (*see* REST).



103.

COCKATRICE, an imaginary object, combining the head of the cock with the body of the wyvern (Example No. 103).

COLLARED, wearing a collar (or GORGED). To the collar is frequently attached a chain or cord ; the animal is then described as either collared and chained or collared and lined.

COLOURS and METALS, heraldic method of arrangement, 26.

— method of indicating by lines or dots, 27.

— natural, how described, 23.

— used in emblazoning, 21.

COLLEGE OF ARMS (*see* HERALDS' COLLEGE).

COMBATANT or CONFRONTÉ, two lions or other ferocious beasts in the act of fighting, shown rampant and facing each other.

COMPONÉ or GOBONY, applied to a bordure divided by colour and metal alternately, each occupying the whole width of the bordure.

CONEY, a rabbit.

CONTOURNÉ (*see* REGARDANT).

CONJOINED, linked together.

CORBIE, a raven or crow.

CORLED, coiled or twisted.

CORONATED, crowned or wearing a coronet.

CORONETS, remarks upon, 30, 31 (*see* Examples on pp. 32, 33).

CORONET, naval, 33.

—— vallerie, 33.

—— duke's, 32.

—— ducal, 33.

—— marquis's, 32.

—— baron's, 32.

—— viscount's, 32.

—— earl's, 32.

—— mural, 33.

COST or COTISE, a diminutive of the bend.

COTISED, enclosed within two cotises.

COUCHANT, couching, applied to the position of animals resting, with the forepaws extended and the head raised.

COUNTER, in an opposite direction or manner.

COUNTER-CHANGING, method of, 25.

COUPED, separated by a clean cut.

COUPLE-CLOSE, a diminutive of the chevron (*see* Example No. 18, p. 18).

COURANT, running.



COWARD or **COWED**, animals depicted with the tail between the legs.

CRENELLÉ, embattled (*see* Example No. 27, p. 19).

CRESCENT, a half or crescent moon; in Cadency the difference for second son (*see* Example No. 81, p. 46; also **INCRESCENT** and **DECRESCENT**).

CREST or **COGNIZANCE** (*see* pp. 7, 50, 51).

— used for purposes of distinction, 7.

— importance of correctly describing, 37.

— spinsters not entitled to, 39.

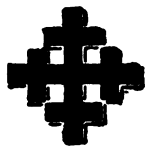
CREST WREATH, remarks upon, 34.

CRESTED, applied in describing the comb or tuft on a bird's head.

CRINED, generally used in describing the colour of the mane when it differs from that of the animal to which it belongs.

CROSIER, a bishop's or pastoral staff, somewhat in the form of a shepherd's crook.

CROSS. Numerous varieties of this emblem exist, many of them but seldom met with. Those chiefly utilised in English heraldry are indicated in their alphabetical order.



104.

CROSS-CROSSLET (*see* Example No. 104).

CROSS-CROSSLET FITCHÉE (*see* Examples Nos. 71, 78, pp. 38 and 42).

CROWNS, remarks upon, 30 (*see* Examples on pp. 32, 33).

CRUSILY, strewn with cross-crosslets, without regard to number.

CUBIT, term applied to the human arm when cut off at the elbow. In rough measurement, the length from the elbow to the extremity of the middle finger.

CUIRASS, a breast-plate.

CUISSES, leg armour.

CYGNET, a swan.



105.

DACRE, knot (Example No. 105).

DANSETTÉ or DANCETTÉ (*see* Example No. 25, p. 19).

DEBRUISED. An animal when used as a bearing is thus termed when partly hidden by having an ordinary placed across or over it.

DECOLLATED, without a head.

DECRESCENT, a crescent or half-moon turned with the points or horns towards the sinister.

DEGRADATION or DEGRADING (*see* pp. 11 and 12).

DEGREE, manner of indicating, 30

DEMI, a term invariably used in heraldry to denote the half of any object or animal.

DEXTER, the right side, the reverse of sinister.

DIFFERENCE (*see* **DISTINCTIONS**), in Cadency, 46.

DISMEMBERED, an animal or bird separated from its legs and tail.

DISARMED, applied to the eagle when represented without beak or claws.

DISPLAYED, sometimes termed **SPREAD** when applied to the eagle, shown fully exposed, with wings and claws expanded.

DISTINCTIONS or **DIFFERENCES** (*see* **CADENCY**), 46.

DIVISION LINES, 16, 19.



106.

DOLPHIN, a sea-fish ; in heraldry, unless otherwise described, is drawn as Example No. 106).

DORMANT, sleeping.



107.

DRAGON, a fabulous monster, frequently used in heraldry (*see* Example No. 107).

DROPS (*see* GUTTE ; Example No. 40, p. 24).

DUCAL or CREST CORONET. This coronet differs from the duke's coronet, each alternate leaf being omitted. It is very frequently used at the base of the crest (*see* Example No. 65, p. 33).

DUKE'S CORONET (*see* Example No. 58, p. 32).

EAGLE, the well-known bird of prey, more frequently adopted for heraldic purposes than any other member of the feathered tribe.

EAGLET, the young of the eagle.

EARL, CORONET OF (*see* Example No. 60, p. 32).

EASTERN CORONET (*see* Example No. 69, p. 33).

ELEVATED, term applied to the wings of birds when completely raised.

EMBATTLED (*see* CRENELLE).

EMBLAZONING, ancient rule in Germany, foot-note, 7.

—— manner of procedure, 28.

EMBOWED (*see* BOWED).

EMBRACED, braced or tied together.

EMBRUED, IMBRUED, smeared or dripping with blood.

ENDORSE, a diminutive of the pale.

ENDORSED (*see* ADDORSED). Also applied to the position of wings when slightly raised and carried in a line above the back.

ENFILED, pierced by the blade of a sword.

ENGRAILED or INGRAILED (*see* Example No. 21, p. 19).

ENTWINED,

ENVELOPED, or } surrounded or encircled by an object.

ENVIRONED,

EQUIPPED, completely clothed or caparisoned.

ERADICATED, forcibly torn from the roots.

ERASED or **ERAZED**, torn, leaving ragged edges (*see* **CREST**, in Examples Nos. 87 and 88, pp. 50 and 51).

ERECT, upright.

ERMINE, a fur (*see* Example No. 36, p. 22).

ERMINES, a variety of ermine, black with white tails.

ERMINOIS, a variety of ermine, white with black tails or spots, each having one red hair added.

ERMINITES, a variety of ermine, gold with black tails or spots.



108.

ESCALLOP-SHELL (Example No. 108).

ESCARBUNCLE (*see* **CARBUNCLE**).

ESCARTELÉ (*see* Example No. 28, p. 19).

ESCUTCHEON or **SHIELD**, nine points of, 29.

ESCUTCHEON OF PRETENCE, the lesser shield used in displaying the arms of an heiress (*see* Example No. 74, p. 40).

ETOILE or **ESTOILE**, a star of six points wavy.

ESQUIRE, helmet of, 30 (*see* Examples, 87 and 88).

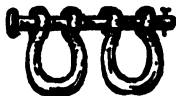
FALCON, a hawk.



109.

FER DE MOULINE, a millrind (Example No. 109).

FESS or FESSE, one of the ordinaries (*see* Example No. 10, p. 17).



110.

FETTERLOCK or FETLOCK (Example No. 110).

FITCHÉ or FITCHEE, a cross pointed at one extremity (*see* Example in lozenge, No. 71, p. 38).

FIELD, the surface of a shield.

FIMBRIATED, edged.

FIRE-BALL, a grenade.

FIRE-BEACON (*see* BEACON).

FLANCH, } one of the subordinate ordinaries formed by
FLANQUE, or } lines curving inwards from the sides of the
FLASQUE, } shield (*see* Example No. 17, p. 18).

FLEXED or **FLECTED**, bent or bowed.

FLEECE or **GOLDEN FLEECE**, the body or skin of a sheep
or, and hung by the middle.

FLEUR DE LIS, a well-known heraldic device ; also used as a
mark of Cadency for sixth son (*see* Example No. 85,
p. 46).

FORMÉE, CROSS (*see* **ARMS OF CANTERBURY**, Example No.
79, p. 45).



III.

FLEURY, FLORY, FLURTY, or **FLURETTÉ**, terms used to
denote anything terminating or ornamented with the
fleur-de-lis, thus : a cross *flory* (Example No. III.
See also **TRESSURE, FLORY COUNTER-FLORY**).

FLOTANT, a banner or flag flying in the breeze.

FOUNTAIN (*see* Example No. 39, p. 24).

FRET, one of the subordinate ordinaries (*see* Example No. 19,
p. 18).

FRETTY, interlaced ; also narrow bands crossing diagonally.

FRUCTED, bearing fruit.

FURS used in heraldry (*see* Examples Nos. 36, 37, and 38,
p. 22).

FURNISHED (*see* **CAPARISONED**).

FUSIL, a charge resembling the lozenge, but rather elongated in form, supposed to represent a kind of spindle.

GALLEY (*see* LYMPHAD).



112.

GALTRAP, CALTRAP, or CHEVAL-TRAP, instruments formerly used in warfare to gall or check the enemies' horses; they were made of iron, and formed with four points in such a manner that when strewn upon the field one of the points always turned upwards (*see* Example No. 112).

GAMB or GAMBE, the paw of a wild beast.

GARB or GARBE, a sheaf of grain.

GARBED, habited or clothed.

GARDANT or GUARDANT, term applied to animals with the head turned full front, thus: lion rampant *guardant* (*see* Examples Nos. 87 and 88).

GARLAND (*see* CHAPLET).

GARTER (*see* KNIGHTHOOD).

GARTER KING-AT-ARMS (*see* HERALDS).

GAUNTLET, armour for the hand.

GAZE, or AT GAZE, term applied to stags, harts, &c., when looking towards the beholder.



GEMELLES or **GEMEL**, bars or rings borne in couples or double.

GENUANT, kneeling.

GOBONÉ or **GOBONY** (*see* **COMPONÉ**).

GOLDEN FLEECE (*see* **FLEECE**).

GOLPE, a roundle coloured purple, 24.

GONFANNON, a banner.

GORGED, wearing a crown or coronet around the neck.

GRADE, manner of indicating, 30.

GRANTS OF ARMS, 52.

GRICES or **GRIECES**, steps (*see* base of Cross, Calvary, Example No. 98).



113.

GRIFFIN or **GRYPHON**, an imaginary monster frequently used in heraldry (Example No. 113).

GROUPING or **AGGROUPEMENT**, 47, 48.

GUARDANT (*see* **GARDANT**).

GUIGE, the shield-belt (as shown on frontispiece).

GUILIM ("Display of Heraldry"), 22, 25.

GULES, red (*see* Example No. 42, p. 27).

GUTTE, a drop (*see* Example No. 40, p. 24).

GUTTÉE or GUTTE, sprinkled with drops.

GYRON, one division of gyronny.

GYRONNÉ or GYRONNY. When the shield is divided *per cross* and *per saltier* it is termed *gyronné* of eight (see Example No. 8, p. 16), or when divided *per fesse* and *per saltier*, *gyronné* of six.

HABERGEON, a coat or jacket in mail armour, but without sleeves.

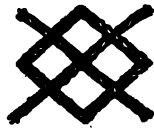
HABITED, clothed.

HAND (see BARONET'S BADGE, Example No. 63, p. 33 ; also APOUMÉE and AVERSANT).



114.

HARPY, an imaginary object, having the head and bust of a woman and the body of a vulture (Example No. 114).



115.

HARRINGTON KNOT (Example No. 115).

HATCHMENT (Funereal), shield of arms displayed in a lozenge-shaped border, upon the residence of the owner lately deceased.

HAURIENT, term applied to fishes when shown upright or palewise.



116.

HAWK'S LURE or **DECOY** (Example No. 116).

HEATH-COCK (*see* **MOOR-COCK**).

HEIRESS, 42, 43.

HELM or **HELMET**, armour for the head (*see* Examples Nos. 87 and 88).

HELMETS, as indications of grade, 30.

— of nobility, description of, 30.

HELVED, term used in describing the handle of a weapon.

HEMPBREAKE or **HACKLE**, an instrument used in former times for the purpose of bruising hemp.



117.

HENEAGE KNOT (Example No. 117).

HERALDS, their ancient duties, 8.

—— appointment of, 9.

—— as an official fraternity (foot-note), 9.

—— present number of (foot-note), 9.

—— library (foot-note), 9.

—— visitations, their object, 11.

—— duties of, present, 52.

—— rights of, 52.

HERALDS' COLLEGE (*see* pp. 9, 10, 55). The titles of the Heralds are as follow:—Windsor Herald, Chester Herald, Richmond Herald, Somerset Herald, York Herald, Lancaster Herald (*see also* KING-AT-ARMS; *also* PURSUIVANT).

—— acquisition of portion of Arundelian Library (foot-note), 10.

HERALDIC SCULPTURE, remarks on, by Prof. Ruskin, 14.



118.

HERALDIC TIGER or TYGER (*see* Example No. 118).

HERALDRY, probable origin of, 5, 6.

—— former use and value of, 8, 9.

—— rules-adopted, 10.

—— in architectural and domestic ornament, 13, 14.

HERALDRY, archæological importance of, 14.

— various signs and objects adopted, 20.

— method towards self-instruction in, 55.

— its present importance, 55, 56.

HEREDITARY EARL MARSHAL (foot-note), 9.

HOLY LAMB (*see* PASCHAL LAMB).

HOODED, a hawk or falcon wearing the hood.

HORN (Hunting) (*see* BUGLE-HORN).

HORNS, the points of a crescent.

HURT, a roundle blue, or azure, 24.

HURTY, charged or strewn with hurts.

HYDRA, a fabulous monster formed like the dragon, but with seven heads.



119.

IBEX, a kind of heraldic antelope (Example No. 119).

IMBATTLED (*see* EMBATTLED).

IMBOWED (*see* EMBOWED).

IMBRUED (*see* EMBRUED).

IMPALING or IMPALED, a shield divided palewise (*see* Example No. 72, p. 39).

— method of, 38.

IN —, term used to describe bearings or charges disposed in the direction of an ordinary when no ordinary is really shown, thus : *In* bend (or bendwise).

INCRESCENT, the crescent moon with the horns or points turned towards the dexter, the reverse of decrecent.

INDENTED (*see* Example No. 22, p. 19).

INDORSED, back to back (*see* ENDORSED).

INESCOCHEON, a small escutcheon shaped like a shield.

INVECTED (*see* Example No. 24, p. 19).

ISABELLE DE LA BECHE, seal of, 48 (*see* Example No. 86).

JESSANT, issuing.

JESSE, the leather fastening by which the bell is attached to the legs of the falcon.

JOINANT, conjoined.

JUST or JOUST, the tournament.

— influence of, in connexion with heraldry, 6, 7.

KING-AT-ARMS, one of the chief Heralds.

KNIGHT, description of helmet, 30.

KNIGHTHOOD, orders and collars, how arranged in emblazoning, 44.

— chief orders of which in Great Britain are :—

The Most Noble Order of the Garter.

The Most Honourable Order of the Bath.

The Most Illustrious Order of St. Patrick.

The Ancient Order of the Thistle.

KNOT. Knots of various forms are borne as family badges, and will be found depicted under their

initial letters (*see* Examples Nos. 94, 105, 115, 117, 137, 141).

LABEL, borne in Cadency as distinction or difference for first son (*see* Example No. 80, p. 46).

LAMB, Holy, or Paschal, lamb (*see* Example No. 123).

LAMBREQUIN (*see* p. 34 and Examples Nos. 87, 88).

LANGUED, tongued (of a colour).

LARMES (*see* GUTTE).

LEASHED, applied to the cord attached to the collar of a dog.

LEOPARD, depicted like the lion, but without the mane or the tuft at the extremity of the tail.

LINES OF PARTITION (*see* p. 16).

— varieties of, 19.

LINED (*see* COLLARED).

LION, sometimes termed the king of beasts, very frequently used in heraldry (*see* Examples Nos. 87, 88), and in various attitudes.

LIONCELS, small lions.

LODGED, term used in describing a stag at rest.

LOWERED (*see* ABAISSÉ).

LOZENGE (*see* Examples Nos. 1 and 2, p. 15; Examples Nos. 71 and 73, pp. 38, 39).

LUCY, the pike or jack.

LURE (*see* HAWK'S LURE).

LYMPHAD, an ancient form of ship.

MACE, a wooden club or bâton.

MAIL, ring or scale armour.

MAINTENANCE, CAP OF, or DIGNITY, also CHAPEAU (*see* Example No. 64, and pp. 31, 33).



120.

MALTESE CROSS (*see* Example No. 120).

MANCHE or MAUNCH, a long, hanging sleeve.

MANTLE, a rich cloak generally shown lined with ermine and deeply fringed.

MANTLING (*see* LAMBREQUIN, p. 34, and Examples Nos. 87, 88, pp. 50, 51).

MARKS OF FILIATION (*see* CADENCY), 46.

MARSHALLING, 38-49.

— arms of a peeress wedded to an esquire, 43.

— arms of archbishop or bishop, 44 (*see* Example No. 79, p. 45).

— arms of husband and wife, 39.

— arms of widow, 39.

— arms of heiress married, 40.

— arms of children of heiress, 40.

— arms of husband twice married, 41, 42.

MARTLET (*see* Example No. 83, p. 46), mark in Cadency for fourth son.

MARQUIS, coronet of, 32.

MASCLE, a lozenge-shaped figure, open or voided in the centre.

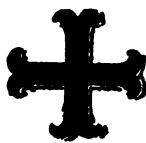
MEMBERED, term used in describing the colour of birds' legs, membered of a colour.

METALS AND COLOURS, heraldic arrangement of, 26.

MILL-RIND or **MILL-RINE** (*see* **FER DE MOULINE**, Example No. 109).

MINIVER, a fur of the ermine kind.

MITRE, archbishop's (*see* Example No. 79, p. 45). Mitres have varied considerably in form at different periods. Much interesting information on the subject is contained in Lee's "Glossary of Liturgical and Ecclesiastical Terms," pp. 217-220.



121.

MOLINE CROSS (No. 121).



122.

MOOR-COCK or **HEATH-COCK**, as shown in Heraldry (*see* Example No. 122).

MOTTO, remarks upon (*see* Examples Nos. 87, 88, and pp. 35, 36).

MOUND, part of the regalia, a ball surmounted by a cross.

MOUND or MOUNT, a grassy hillock.

MOUNTING, rampant.

MULLET, the rowel of a spur, with five points, mark of difference for third son (*see* Example No. 82, p. 46).

MURAL (crown) (*see* Example No. 67, p. 33).

MUZZLED, wearing a muzzle, in heraldry generally seen on the head of the bear.

NAIANT, swimming.

NAISSANT, issuing from.

NAVAL CROWN (*see* Example No. 66, p. 33).

NOMBRIL POINT, centre of the shield (*see* Example No. 52, p. 29).

NORMAN CONQUEST, influence on heraldry, 6.

NORROY, title of one of the Kings-at-Arms.

NOWED, knotted or twisted.

OF —, the field. Term used in order to avoid repetition, and denoting that the charge or bearing is of the same tincture or metal as the field previously mentioned.

OGRESS or PELLET, a black roundle (*see* p. 24).

ONDÉ or UNDE, wavy.

OR, gold.

ORDINARY, a simple charge (*see* p. 17).

ORDINARY OF ARMS, a classified list of armorials.

ORLE, a bordure, but not extending to the edge of the shield.

OVER-ALL or SURTOUT (*see* DEBRUISED).

OUNCE or LYNX, an animal of the tiger tribe.

P., abbreviation for purpure or purple.

PALE, one of the ordinaries (*see* Example No. 9, p. 17).

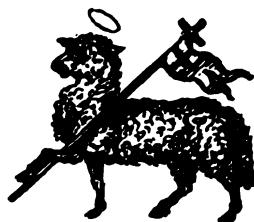
PER PALE, party per pale (*see* Example No. 3, p. 16).

PALY, a term used when the shield is ruled palewise into a specified number of divisions.

PALL (*see* Example No. 79, Arms of Canterbury, p. 45).

PALLET, a diminutive of the pale.

PARTITION LINES, 16, 19.



123.

PASCHAL LAMB or HOLY LAMB (Example No. 123).

PASSANT, walking, the attitude of, applied to animals.



124.

PATTÉE, also FORMÉE, cross of that name (Example No. 124).

PATERNOSTER, a cross composed of beads.



125.



126.

PATONCE CROSS (Example No. 125).

PATRIARCHAL CROSS (Example No. 126).

PEAN, a variety of the fur ermine (*see* foot-note on p. 21).

PEER, a noble.

PEGASUS, a winged horse.

PELICAN. This bird, when represented feeding her young, is termed in her piety.

PELLET or OGRESS, 24.

PENNON, a small flag terminating in one or two points.

PER BEND (*see* Example No. 5, p. 16).

PER FESS (*see* Example No. 4, p. 16).

PER PALE (*see* Example No. 3, p. 16).

PERIOD, style according to (*see* Examples Nos. 87, 88, and p. 49).



127.

PHEON, the barbed head of an arrow or dart (Example No. 127).

PHŒNIX, in heraldry depicted as a demi-eagle issuing from flames.

PIERCED, perforated with a round hole.

PIERCED, transfixd by an arrow or sword.

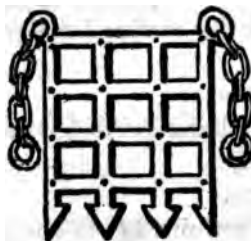
PIETY (*see* PELICAN).

PILE, one of the ordinaries (*see* Example No. 15).

PLATE, a disc of silver (*see* p. 23).

POINTS OF THE ESCUTCHEON (*see* p. 29).

POMME, 24.



128.

PORTCULLIS, a strong grating formerly used as a barrier at the portal of a castle; also the title of one of the pursuivants-at-arms (Example No. 128).

POTENT, one of the furs used in heraldry (Example No. 38).



129.

POTENT CROSS, a cross the extremities of which are shaped like the head of a crutch (Example No. 129).

POWDERED or SEMÉE, sprinkled or strewn.

PRIDE, term used in describing a peacock or turkey when placed full front with the tail spread.

PRINCE OF WALES, crown of (*see* Example No. 54, p. 32).

PRINCES, crown of (*see* Example 56, p. 32).

PROPER or *Pr^{re}*, of the natural colour.

PURPURE, purple colour.

PURSUIVANT, a herald of the lesser grade, and of which there are four, bearing the following names: Rouge Croix, Blue-Mantle, Rouge Dragon, and Portcullis.

QUARTERING (*see* p. 40).

QUARTERFOIL or QUATREFOIL, four-leaved shamrock.

QUEUE, the tail.

QUIVER, a case for arrows.

RAGGED (*see* RAGULÉ, p. 19, Example No. 35).



130.

RAGULÉ, or RAGULY, CROSS (Example No. 130).

RAMPANT, abbreviated *RAMP^t*, the well-known and spirited attitude so frequently given to lions and other wild beasts in heraldry (*see* lion ramp^t gardant in shield, Examples Nos. 87, 88).

RAYONNANT or RAYONNÉ displaying or emitting rays (*see* Example No. 32, p. 19).

RAZED or RASED, broken or splintered.

REBUS, a combination of objects indicating the name of the owner or bearer. Thus a *bolt* (or blunt arrow) and a *tun* (or cask) for Bolton. Termed also Canting heraldry, and at one time much adopted.



131.

RECERCELÉE, or **RECERSILE**, CROSS (Example No. 131).

REFLEXED, bent over backwards.

REGARDANT or **REGUARDANT**, term applied to an animal when shown looking backward.

RESPECTANT, gazing at each other, or face to face.



132.

REST or **CLARICORDE** (Example No. 132).

RETORTED, two serpents twisted together.

RIBBON or **RIBBAND**, a diminutive of the bend.

ROMPÉ or **ROMPU**, fractured or broken.



133.

ROSE (heraldic) (Example No. 133).

ROUGE CROIX (*see* PURSUIVANT).

ROUNDLES or ROUNDLETS (*see* p. 23).

ROYAL CROWN, 32.

ROYAL DUKE, crown of, 32.

ROYAL NEPHEW, crown of, 32.

RUSTRE, a small lozenge pierced in the centre with a circular aperture.

S. and SA., abbreviations for sable or black.

SALAMANDER, a reptile fabulously accredited with the power of being able to exist in the midst of flames.

SALIENT, springing upward.

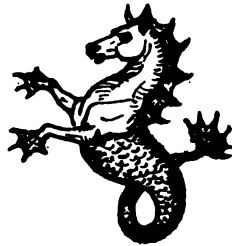
SALTIER or SALTIRE, one of the ordinaries (*see* Example No. 13, p. 17).

SANGLANT, bloody.

SANGUINE, dark red or murrey (colour but seldom used).

SCARPE, one of the sub-ordinaries and a diminutive of the bend sinister.

SCUTCHEON, same as escutcheon.



134.

SEA-HORSE (Example No. 134).

SEAL, Isabelle de la Beche, 47, 48 (*see* Example No. 86).

— Richard I., reference to, 8.

SECOND WIFE, manner of marshalling the arms of, 41, 42
(*see* Examples Nos. 76, 77, 78).

SEDANT (*see* SEJANT).

SEEDED, term applied to the centre of the heraldic rose when describing colour.

SEGREANT, same as rampant, and used instead of that term when applied to the griffin or the dragon.

SEJANT, sitting (in profile).

SEMÉE or SEMMÉ, objects strewn or scattered upon the field.

SEXFOIL, six-leaved shamrock.

SHACKLE (*see* FETTER-LOCK).

SHAFTED, term used in denoting the colour of the shaft of the arrow or spear, thus : a spear *shafted* or, barbed gu.

SHAMROCK, the trefoil.

SHELDRAKE, a duck.

SHIELD, reason for emblazoning, 7.

— emblazoned, remarks upon, by J. L. Planché, Esq., 8
(foot-note).

— peculiar forms of, 14.

— division lines of, 16.

— importance of correctly describing bearings on, 37.

SHIVERED, broken.



135.

SHUTTLE, weaver's (Example No. 135).

SINISTER, the left (reverse of dexter).

SLIPPED, term denoting that a sprig, branch, or leaf has been torn from the parent stem.

SOARANT, soaring or flying above.

• SPECTANT (*see* GAZE).

SPINSTER, arms of, 38.

SPREAD (*see* DISPLAYED).



136.



137.

SPUR, a goad for a horse (Example No. 136).

STAFFORD KNOT (Example No. 137).

STARVED, term applied to a leafless tree.

STATANT, standing. In this position all four feet of the beast should be on the wreath or ground.

STOUPING or STOOPING, applied to a hawk in the act of descending or swooping.

STRINGED or STRUNG, the string attached to a bugle-horn (*see* Example No. 97).

STYLE, remarks upon, 49 (*see* Examples Nos. 87, 88).

SUB-ORDINARIES. Berry, in his "Introduction to Heraldry," mentions twenty-five varieties, as follows:—The *Bar*, the *Barulet*, *Bars Gemelles*, the *Cottice*, the *Pallet*, the *Endorse*, the *Bendlet*, the *Ribbon*, the *Cost*, the *Scarpe*, the

Chevronel, the *Couple Close*, the *Bordure*, the *Tressure*, the *Inescocheon*, the *Pile*, the *Canton*, *Flanches*, the *Gyron*, the *Fret*, the *Pall*, the *Lozenge*, the *Mascle*, the *Fusil*, and the *Rustre*.

SUPPORTERS, figures placed by the side of a shield, and in the act of holding or supporting it, 36, 37.

SURGIANT, about to rise on the wing.

TABARD, a richly-embroidered coat without sleeves, worn by heralds.

TALBOT, an English hound.

TASCES, armour for the thighs.



138.

TAU or CROSS OF ST. ANTHONY (Example No. 138).

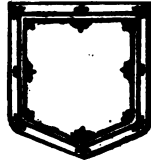
TENNÉ or TAWNEY, orange colour, seldom used in English heraldry (*see* foot-note, p. 26).

TORCE or TORSE, the crest-wreath.

TORQUED, wreathed.

TORTEAUX (*see* ROUNDES, p. 24).

TRANSFIXED or TRANSPIERCED, pierced completely through.
TREFOIL, shamrock.



139.

TRESSURE, FLORY COUNTER-FLORY (Example No. 139).
TRICKING, 26.
TRIDENT, a spear with three barbed points.
TRIPPANT, tripping, an attitude frequently accorded to stags,
antelopes, &c.
TYGER, heraldic tiger (*see* Example No. 118).

UNDE, UNDÉE, or UNDY, same as WAVY.
UNGULED, hoofed, usually followed by the colour.



140.

UNICORN, a fabulous animal (Example No. 140).
URINANT, swimming with the tail upwards.

VAIR, a fur used in heraldry (*see* Example No. 37, p. 22).

VALLERIE or VALLARY (*see* CROWN, Example No. 68, p. 33).

VAMBRACE, armour to protect the arm.

VERT, green.

VESTED, clothed or habited.

VISITATIONS, of the Heralds, II.

— finally abandoned (foot-note), II.

VISCOUNT'S CORONET (*see* Example No. 62, p. 32).

VOIDED, open in the centre.

VULNED, wounded.

VULNING, wounding.



141.

WAKES KNOT (Example No. 141).

WATER BOUGET or WATER BUDGET (*see* BOUGET).

WATTLED and COMBED, used in describing the colour of the wattles and crest of a cock.

WIDOW, arms of, 39.

WREATH, a chaplet or garland.

WREATH or TORCE, 34. (*See* Examples Nos. 87, 88, pp. 50, 51).

